

INTO THE NIGHT (1985) dir. by John Landis
AFTER HOURS (1985) dir. by Martin Scorsese

We who live in the daylight hours live through one kind of world and sleep through the other. The world of night is strange and

THE MT VOID

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follows different rules. These are two adventure-comedies about people who go out into that night world and find out just how different it can be. Both seem to be stories of what can happen in just one night, though INTO THE NIGHT doesn't quite fit it all into one night.

In INTO THE NIGHT Jeff Goldblum plays an insomniac engineer who worries all night that something is vaguely wrong with his life. On a whim he drives to the airport late one night and suddenly finds himself involved with Iranian murderers and a mysterious blond and that's only the beginning. Scene of the action is L.A. Michelle Pfeiffer, Richard Farnsworth, and Irene Papas co-star.

AFTER HOURS is a horror story of sorts. Griffin Dunne plays a young computer man who goes makes a date with a woman from New York's Soho district. There are no killers in this one, but a lot of weird New Yorkers and a lot of very strange scenes. A very odd, but enjoyable comedy.

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Star Trek Funnies I
Anonymous
Provided by Seth Meyer

[Scene: Bridge of the Enterprise]

Data: Captain, a Ferengi vessel is approaching!

Captain: LaForge, switch to maximum magnification.

LaForge: But Captain, we can see the ship fine under normal magnification.

Captain: Oh, well...um, sorry, I'll try to pay more attention next time.

Ryker: Captain, don't you think you should do something about the Ferengi ship?

Captain: Good idea, Yar, transmit this message in all language forms,
"Ferengi vessel...we would like, uh, request...with, uh, sugar
on top that you ...send us your terms for surrender."

Ryker: Uh, Captain, It's not time for that yet...

Captain: Right...Yar, transmit universal greeting in all languages

Ryker: I think it's time to call a useless meeting, Captain.

Captain: Right, but first "Captain's Log Supplemental: Let it be known at this time that I am transferring command to the battle bridge!"

LaForge: Not again....

Yar: [to Ryker] do we have to go through this again?

Ryker: [to Yar] Please, Tasha...give the Captain a break, it's the only thing he can come to a decision on, by himself.

Captain: Yes, sir! We can go to the battle bridge and all get some hot chocolate...wouldn't that be nice, Troi?

Troi: Peace! Love! Joy! Granola!

[Later on the battle bridge]

Captain: Have the Ferengi answered our greeting?

Yar: No, Captain, as usual.

Captain: Well, time for everyone's advice. Worf?

Worf: Advise we hit them were it hurts, Captain...Nuke them till they glow and shoot them in the dark...Launch insults about their parentage and harshly criticize their way of life.

Captain: Ryker, what do I do now?

Ryker: You always ignore the Klingon's advice, that's what he's here for.

Captain: Impractical! Yar?

Yar: Captain, I've diverted all power from life support systems on the lower decks for a combined phaser, photon torpedo volley with maximum spread! Also, I've flushed the contents of the ships septic tanks through the matter/anti-matter converter..forming it into a giant plasma torpedo of tremendous destructive power.

Ryker: You always ignore Yar because she tries to side with the Klingon.

Captain: Overruled!

Yar: But Captain! The Ferengi have already demonstrated their cruelty and danger...They're every bit as evil as the rape gangs that I managed to avoid in my youth that nobody knows about on this ship but I never fail to mention every episode.

Captain: Yar! Would you anger the Ferengi when I intend to surrender to them?

Yar: Uh, no, Captain.

Captain: Good, now Troi!

Troi: Peace! Love! Joy! Granola!

Captain: Geordi, Data!

Data: Geordi has nothing to say as usual, Captain; should I say something insulting about your French heritage, Captain?

Captain: No, there isn't any time for that...Ryker?

Ryker: I think I'll just stand here, stick my chest out, and smile broadly
Captain.

Troi: [sucking up to Ryker] Peace! Love! Joy! Granola!

Captain: Well enough of this, I'm going to visit Dr. Crusher. [exits]

Yar: This is terrible! Without the Captain, who will surrender the ship?

Ryker: Don't look at me, surrendering the ship ruins my broad smile...

Wesley: Don't worry, Tasha [from beneath console]

Yar: What are you doing under there?

Wesley: I've just installed a new failsafe mechanism. If Jean-Luc should for any reason forget to surrender the ship, the computer will do it for him!

LaForge: Whoo Weee! Yippee! Yeah! Automatic computer wimp-out!

[Flash of light]

Q: [dressed as ship's captain] Let it be known, lesser beings, that thou hast ventured too far into the galaxy already not to have again met with an an annoying omnipotent plot device...

[Ensign previously not noticed on the battle bridge fires at Q and gets frozen]

Q: Let it be known that thou, and thy entire cast, is hereby accused of being silly...and there is but one solution!

Crew: What?

Q: We have already killed the lawyers...therefore let us kill -- The WRITERS!

Crew: Yeah!

Geordi: Whoop, yip yeah, cosmic killer, zappin' the fillers!

Troi: Peace! Love! Joy! Granola!

Q: But first, Counselor Troi!

Troi: Pain! Great Pain!

[Troi is reduced to ashes]

Crew: Yeah! Where to, boss?

Q: Good question....

Opus: How about the planet of wild and woolly nurses?

Q: An apt idea, my waterfowl friend...

[Exterior shot pans 90 degrees to show how BIG the ship is, as it disappears into warp]

The end (for now)

NUTS

A film review by Mark R. Leeper

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Capsule review: Courtroom drama asks the searching question: should a downtrodden and warped woman have to face the inevitable consequences of acting like a complete jerk? Martin Ritt has made cogent films for great causes but if there is a great cause here somewhere, someone will have to point it out to me.

Rating: 0.

Claudia Draper (played by Barbra Streisand) is fighting for her chance to be tried for manslaughter. She believes herself to be competent to stand trial but two court-appointed psychiatrists disagree. They think that she is mentally unbalanced and when she breaks her attorney's nose in the court of law, the judge is inclined to agree with the psychiatrists. The court appoints Aaron Levinsky (played by Richard Dreyfuss) to defend Draper when her first attorney--the one with the broken nose--chooses for some reason to withdraw from the case. Levinsky also finds that it is tough to deal with a woman who carries on her shoulder a chip the size of the Grand Cooley Dam. Levinsky must prove at the pre-trial hearing that this ravaging, enraged animal who is as likely to break his jaw as confer with him is actually a rational and mentally competent human.

N_u_t_s was produced by Streisand herself. She packed the film with more familiar stars than the film really needed. Besides herself and Dreyfuss, the film also features Maureen Stapleton, Karl Malden, Eli Wallach, Robert Webber, James Whitmore, and Leslie Nielsen. Ritt does his best to give each a chance to act, but the film is too short to do that effectively. But if Streisand's character has appeal in N_u_t_s it is because we remember Streisand from other roles. Though at the end of N_u_t_s we may have some idea, albeit trite, of what went wrong in Claudia Draper's life, we still don't know if she is crazy or stupid--it has to be one or the other.

What is disappointing about N_u_t_s is that after almost two hours of

film I am not sure what this film was trying to say. Director Martin Ritt's previous films have been really clear and cogent arguments. His films include E_d_g_e_o_f_t_h_e_C_i_t_y, H_u_d, T_h_e_S_p_y_W_h_o_C_a_m_e_i_n_f_r_o_m_t_h_e_C_o_l_d, T_h_e_G_r_e_a_t_W_h_i_t_e_H_o_p_e, S_o_u_n_d_e_r, C_o_n_r_a_c_k, T_h_e_F_r_o_n_t, and N_o_r_m_a_R_a_e. Most of those films have had something to say and they said it. N_u_t_s seems to be trying to say something, but I have no idea what it is. I cannot associate Claudia Draper with any cause I can put a name to other than the right to act stupidly and then escape the consequences. On the other hand, Eli Wallach plays one of the villains of the piece. The audience certainly seemed to think he was a villain. I can think of nothing he did wrong but oppose the sympathetic lead. Other Ritt films have been manipulative, but at least they have been so in good cause. N_u_t_s is manipulative (and no place so obviously as in the postscript to this fiction film), but not for any cause. Rate it a 0 on the -4 to +4 scale.

Holmdel Cinema Club -- 1988 Schedule
Provided by Charlie Harris

The Holmdel Cinema Club is pleased to announce its 1988 schedule- 32 topnotch feature films for \$16--still only 50 cents per film! In addition, each member receives 4 guest passes.

New members who join on or before December 4 are invited to attend without charge the two remaining 1987 films: A ROOM WITH A VIEW at 8:15 on Friday, December 4, and VIRIDIANA at 8:15 on Friday, December 18. To join, arrive early for the next film you wish to attend, or mail your check to Cinema Club, HO 3D-520, together with the information requested below.

In 1988 all showings will start at *8:00* p.m. in the Main Auditorium, AT&T Bell Laboratories, Holmdel. Often the feature is accompanied by a short or coming attractions preview. Occasionally a guest speaker gives a brief talk, and there are always people who stick around after the film for discussions. Foreign films are generally shown in their original languages, with English subtitles. Printed reviews are usually provided, and exit polls give the audience a chance to register their own reactions.

Members may purchase discount tickets for local theaters at any

Club showing. The discount tickets, \$3 each, are good for almost all showings at the Middletown, Red Bank, Shrewsbury, Amboys, and many other theaters. We also have a reciprocal agreement with the Murray Hill Cinema Club which allows members to attend both clubs' films.

Membership in the Holmdel Cinema Club is open to current and retired AT&T employees, and to resident visitors and on-site contractors. Subscriptions may also be purchased for family members and friends. Children are welcome if escorted by an AT&T employee. Admission to film showings is by subscription only; we are not permitted to sell tickets to individual films.

Seating is first-come-first-seated. (Although we have never had a problem with insufficient seating in the Main Auditorium, we do expect to have more members than seats. On some occasions, such as during renovation of the Auditorium, we have had to use a smaller room.)

(For additional information, phone Charlie Harris, 576-3757.)

Holmdel Cinema Club -- 1988 Schedule

Fri. 01/15 MY LIFE AS A DOG

Fri. 01/22 TAKE THE MONEY AND RUN

Fri. 02/05 YOL

Wed. 02/17 ALLEGRO NON TROPPO

Fri. 02/26 THE STUNTMAN

Fri. 03/04 MARIANNE AND JULIANE

Wed. 03/16 ENORMOUS CHANGES AT THE LAST MINUTE

Fri. 03/25 WOMAN OF THE YEAR

Fri. 04/08 TWO ENGLISH GIRLS

Wed. 04/13 THE RETURN OF MARTIN GUERRE

Fri. 04/29 28 UP

Wed. 05/11 SWEET HOURS

Fri. 05/20 EVERY MAN FOR HIMSELF AND GOD AGAINST ALL

Wed. 06/01 RAMPARTS OF CLAY

Fri. 06/17 TAMPOPO

Wed. 06/22 SANJURO

Fri. 07/08 SMILES OF A SUMMER NIGHT
Wed. 07/20 THE MAD ADVENTURES OF "RABBI JACOB"
Fri. 07/29 MATEWAN
Wed. 08/10 AFTER HOURS
Fri. 08/19 A GREAT WALL
Wed. 08/31 DR. STRANGELOVE
Fri. 09/09 THE LAVENDER HILL MOB
Wed. 09/14 MEMORIES OF UNDERDEVELOPMENT
Fri. 09/30 THE GREEN WALL
Wed. 10/12 MY LITTLE CHICKADEE
Fri. 10/21 LA STRADA
Fri. 11/04 THE CONVERSATION
Wed. 11/09 FOREIGN CORRESPONDENT
Fri. 11/18 DISTANT THUNDER
Fri. 12/02 PUMPING IRON II: THE WOMEN
Wed. 12/14 AND THEN THERE WERE NONE

MURRAY HILL Cinema Club -- Jan.-June 1988 schedule

(Members of the Holmdel Cinema Club may attend Murray Hill Cinema Club films free of charge, and vice versa. All Murray Hill showings are on Fridays at 8:15 p.m. in the Main Auditorium, AT&T Bell Laboratories, 600 Mountain Avenue, Murray Hill.)

| 1/8 QUARTET
| 1/22 FIVE EASY PIECES
| 2/12 AMARCORD
| 3/11 MILKY WAY
| 3/25 TROUBLE IN PARADISE
| 4/8 RETURN OF MARTIN GUERRE
| 4/22 SHANGHAI EXPRESS
| 5/13 SMALL CHANGE
| 6/10 MURMUR OF THE HEART
| 6/24 JAZZ ON A SUMMER DAY